

# ***Jazz Preludes for Classical Piano***

## ***Seven Pocket Suites***

***by Lee McClure***

## ***Suite No.5***

total 6:50

### ***New York Nights***

#### **Four Scenes**

From the vocal octet "Invocation" composed for The Accidentals

#### **Turning A Corner**

**Nuyorica**

**Time Past**

**Magic City**

***New York Nights* is Prelude #2**

**from**

***Jazz Preludes For Piano, Book I & II***

© 2016 Lee McClure, all rights reserved

<https://LeeMcClure.BandCamp.com/album/jazz-preludes>

contact: <https://www.eclectixnyc.org/>

# ***Jazz Preludes for Classical Piano***

## ***Seven Pocket Suites***

**by Lee McClure**

### **Suite #1** (4:56)

- Mambo Oceano — Florida Postcard, 2014
- Sylvie? — French eHarmony date, 2013
- Dizzy's Tango — from dream the morning I recovered from a week in bed, 2001

### **Suite #2** (4:57)

- My Cuban Dream — from dream of 3 Cuban guitarists playing in ghetto kitchen, 1993
- Honeymoon For Suzy — for my fiancée, 1990
- Samba For Benny — for jazz composer saxophonist, Benny Golson

### **Suite #3** (5:33)

- Night Shifts — composed while driving Yellow cab, NYC, 1997
- Barry's Saudade — sad sweet epitaph for Barry Wedgle, world-class guitarist & friend
- Windjammer Waltz — riding heavy swells on the high seas

### **Suite #4** (5:44)

- Iberian Backbeat — inspired by Bruce Springsteen and Junior Mance
- In Trouble Again — nearing speed of light, slowing way down
- Highland House — spirit of Lenny Charles, Highlands, NJ

### **Suite #5: *New York Nights*** (6:50)

From the vocal octet "Invocation" composed for The Accidentals

- Turning A Corner
- Nuyorica
- Time Past
- Magic City

### **Suite #6: *Film Noir Memoir – Reflections of a femme fatale*** (4:54)

Dedicated to Richard Goldberg and Ann-Marie Andolina

- Memories
- Reflections
- Resolve

### **Suite #7** (5:41)

- Lucca & Lee — making music with 4yr old Lucca LaBanco
- Syosset Train Ride — Ragtime canon from my dream, 2011
- Bobbin On Bijou's Boat — eHarmony date, 2009

**All compositions from "*Jazz Preludes For Piano, Book I & II*"**

**© 2016 Lee McClure, all rights reserved**

[https://LeeM\(cClure.BandCamp.com/album/jazz-preludes](https://LeeM(cClure.BandCamp.com/album/jazz-preludes)

# NEW YORK NIGHTS

## FOUR SCENES

Turning A Corner (bar 1); Nuyorica (bar 18;); Time Past (bar 79); Magic City (bar 151)

Lee McClure

7

♩ = 60

Prelude no.2

HH = hand held

Turning a corner

Measures 1-4 of 'Turning a corner'. The score is in 2/4 time. Measure 1 has a piano (p) dynamic. Measure 3 has a triplet of eighth notes. Measure 4 has a piano (p) dynamic. Pedal points are indicated in measures 1 and 3.

Measures 5-10. Measure 5 starts with a piano (pp) dynamic. Measure 6 has a piano (p) dynamic. Measure 7 has a mezzo-forte (mf) dynamic. Measure 8 has a piano (p) dynamic. Pedal points are indicated in measures 5 and 7.

Measures 11-15. Measure 11 has a piano (p) dynamic. Measure 12 has a piano (pp) dynamic. Measure 13 has a piano (p) dynamic. Measure 14 has a mezzo-forte (mf) dynamic. Measure 15 has a mezzo-forte (mf) dynamic. Pedal points are indicated in measures 12 and 14.

Measures 16-20. Measure 16 has a mezzo-piano (mp) dynamic. Measure 17 has a piano (pp) dynamic. Measure 18 has a mezzo-piano (mp) dynamic. Measure 19 has a piano (p) dynamic. Measure 20 has a piano (p) dynamic. Pedal points are indicated in measures 16 and 18.

Measures 21-25. Measure 21 has a mezzo-forte (mf) dynamic. Measure 22 has a mezzo-forte (mf) dynamic. Measure 23 has a mezzo-forte (mf) dynamic. Measure 24 has a mezzo-forte (mf) dynamic. Measure 25 has a mezzo-forte (mf) dynamic. Pedal points are indicated in measures 22, 24, and 25.

## New York Nights

26 HH

*p* *mp*

*Red.* *Red.* *Red.*

30

34 *mf*

38

41 *mf*

The musical score is for a piano piece titled "New York Nights". It is in 3/4 time, with a tempo of 56 beats per minute. The key signature has one sharp (F#). The score is divided into five systems, each with a measure number at the beginning. The first system (measures 26-29) features a treble clef with a melodic line and a bass clef with a harmonic accompaniment. Dynamics include piano (p) and mezzo-piano (mp). The second system (measures 30-33) continues the melodic and harmonic development. The third system (measures 34-37) introduces a mezzo-forte (mf) dynamic. The fourth system (measures 38-40) features a melodic line with triplets in the treble. The fifth system (measures 41-44) continues with a mezzo-forte (mf) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

45

Measures 45-48. Treble staff: 45 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 46 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 47 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 48 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth). Bass staff: 45 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 46 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 47 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 48 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth). Dynamics: sfz (45), ff (48).

49

Measures 49-52. Treble staff: 49 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 50 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 51 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 52 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth). Bass staff: 49 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 50 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 51 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 52 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth). Dynamics: sfz (49), ff (51). Markings: gliss. (50), 8va (51).

53

Measures 53-56. Treble staff: 53 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 54 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 55 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 56 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth). Bass staff: 53 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 54 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 55 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 56 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth). Dynamics: mf (53).

57

Measures 57-60. Treble staff: 57 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 58 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 59 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 60 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth). Bass staff: 57 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 58 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 59 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 60 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth). Dynamics: mf (57).

61

Measures 61-64. Treble staff: 61 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 62 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 63 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 64 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth). Bass staff: 61 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 62 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 63 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth), 64 (quarter, eighth, quarter, eighth, quarter, eighth, quarter, eighth). Dynamics: mp (61), ff (64). Marking: Ped. (61).

10

(♩ = 56)

# New York Nights

66

71

76

80

84

(♩ = 72)

# New York Nights

11

88 *rit.*

*ff* *dim.*

92 *♩ = 40* *♩ = 72* HH

*p* *mp* *cresc. poco a poco*

Ped.

96

Ped.

100

*ff*

103 *small ritard*

*p*

107 *a tempo* HH

*pp* *mf* *cresc. poco a poco*

111

114

118

*sfz* *sfz* *8va* *gliss.*

123

*f* *sfz* *mp* *cresc. poco a poco* *Ped.* *Ped.*



(♩. = 72)

# New York Nights

13

127

Ped.

131

*sfz* *sfz* *ff*

♩. = 59

135

*rit.* *poco a poco* *mf* *dim* *Ped.* *Ped.*

138

♩. = 50

*2/4*

## New York Nights

141 ♩ = 62 *accel.* . . . . *poco a. poco* . . . . .

*pp*

*Ped.*

145 ♩ = 71

*mp* *p*

149 ♩ = 75 *Magic City*

*p* *sim* *mp*

*melody in left hand thru 172*

*Ped.*

153

*mf*

*Ped.*

157

*f* *gliss.* *sfz* *mf* *p*

*gliss.* *8vb* *f* *mf* *Ped.*

*Left hand louder thru 172*

The musical score is for a piano piece titled 'New York Nights'. It consists of five systems of music, each with a grand staff (treble and bass clefs). The first system starts at measure 141 with a tempo of 62 and an 'accel.' marking. It features a piano (pp) dynamic and a pedal (Ped.) marking. The second system starts at measure 145 with a tempo of 71. The third system starts at measure 149 with a tempo of 75 and a 'Magic City' section marker. It includes dynamics like p, sim, and mp, and a 'melody in left hand thru 172' annotation. The fourth system starts at measure 153 with a mezzo-forte (mf) dynamic and a pedal marking. The fifth system starts at measure 157 and includes dynamics like f, sfz, mf, and p, along with glissando (gliss.) markings, an 8vb (octave down) marking, and a 'Left hand louder thru 172' annotation. The score ends with a final pedal marking.

162

*p*

*mf*

*Ped.*

3

3

*Ped.*

166

*mp*

Ped. Ped. Ped. Ped.

170

melody right hand

melody: bass, top line

Ped.  $\wedge$

174

*mf*

*p* *pp* *sim* *mp*

178

Ped.

178

*mf*

Ped.

## New York Nights

182

*f* *gliss.* *sfz* *f*

(♩ = 75)

Ped.

186

*f* *f* *f* *f*

Ped.

190

*mp* *mf*

Ped.

194

HH

*mp* *mf*

Ped.

*cresc. - - poco - a - poco - - -*

198

*f* *mf* *mp* *mf*

(♩ = 75)

Ped. Ped.

202

*f* *ff*

Ped.

206

*f* *ff*

Ped.

*Triemolo trill: freely  
alternate all fingers*

209

*mf* *fp* *sfz* *sffz*

*gliss.* *8va*

Ped.

# *Jazz Preludes for Piano*

## *Book I & II*

*by Lee McClure*

## CONTENTS

	<b>Book I</b>		<b>Pg.</b>
1	<b>Samba for Benny</b>	for Benny Golson	5
2	<b>New York Nights</b>	from vocal octet, <i>Invocation</i>	8
	– <i>Turning a Corner</i>		
	– <i>Nuyorica</i>		
	– <i>Time Past</i>		
	– <i>Magic City</i>		
3	<b>Sylvie?</b>	French eHarmony date, 2013	19
4	<b>Iberian Backbeat</b>	inspired by Bruce Springsteen & Junior Mance	22
5	<b>Bobbin on Bijou's Boat</b>	eHarmony date, 2009	26
6	<b>Barry's Saudade</b>	epitaph for Barry Wedgle, world-class guitarist	29
7	<b>My Cuban Dream</b>	from my dream of 3 Cuban guitarists, 1993	32
8	<b>Windjammer Waltz</b>	from ballet, <i>The Voyage</i>	34
9	<b>Mambo Oceano</b>	Florida Postcard, 2014	40
	<b>Book II</b>		45
10	<b>Film Noir Memoir</b>	for Richard Goldberg	47
	<i>Reflections of a femme fatale</i>		
11	<b>Highland House</b>	for Lenny Charles	55
12	<b>Night Shifts</b>	written while taxicab driving NYC	60
13	<b>In Trouble Again</b>	self portrait	63
14	<b>Lucca &amp; Lee</b>	making music with 4yr old Lucca Labanco	66
15	<b>Syosset Train Ride</b>	a Ragtime canon from my dream, 2011	70
16	<b>Honeymoon For Suzy</b>	for my fiancée, 1990	72
17	<b>Dizzy's Tango</b>	from dream, 2001	75

Total Time: 41 minutes

<https://LeeMcClure.BandCamp.com/album/jazz-preludes>

Contact: <https://www.eclectixnyc.org/>